



GRETE STUECKGOLD

PRIMA DONNA SOPRANO

Metropolitan Opera Company

PEOPLE'S CHURCH AUDITORIUM, St. Paul Minn.

Wednesday Evening, October 26, 1932, 8:15 p.m. Initiation \$5.00 - Annual Dues \$3.00 and \$5.00. Season Guest Ticket (For Members Only) - \$5.00.

Seats Reserved at Field-Schlick's beginning Tuesday, October 25
Auspices of THE SCHUBERT CLUB

Exclusive Management; ANNIE FRIEDBERG
Fisk Building New York City

PRINTED IN U. S. A.

GRETE STUECKGOLD

*Prima Donna Soprano
of the Metropolitan Opera Company*

Grete Stueckgold, soprano of the Metropolitan Opera Company, came from the concert platform almost directly to the most famous opera house in the world.

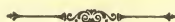
She was born in England and her mother being English, although she has lived and studied in Germany, Grete Stueckgold is in full command of the English language and speaks it without any foreign accent.

She has toured Germany, Austria, Italy, Holland and Switzerland as a recitalist and as soloist with orchestras under Artur Nikisch, Richard Strauss, Felix Weingartner, Wilhelm Furtwaengler and others. She has attained widespread popularity in Milan, Rome and other Italian cities and is particularly proud of her Italian triumphs.

She came directly from the concert platform to Berlin where she made her operatic debut in Mozart's "Cosi fan tutti."

She is fond of recounting an episode of her early career. She was to sing a minor role in "Rigoletto," long before she began really to sing in public. "I waited for my cue," she says, "and in all my excitement was running around backstage. I did not know what time it was, or how much had passed, and when I finally asked when I was to go on, the stage manager smiled. 'We were looking for you everywhere,' he said, 'but now you can go home, for the performance is over and we did not miss you. It was just as good without you.'

"I remembered this incident when I appeared at my very first real debut, when I was ready in time, and the stage manager said to me, 'Today it does not really go without you.'



PRESS COMMENTS

New York Times: . . . The freshness of Grete Stueckgold's voice commended her highly.

New York World: . . . Grete Stueckgold, blonde and gorgeous as to voice and figure, filled out a meritorious cast.

New York Sun: . . . Grete Stueckgold's fresh, lovely voice and admirable understanding of her part won laurels for a graceful, engaging and pathetic impersonation.

New York Telegraph: . . . The voice of Stueckgold was the evening's delight.



GRETE STUECKGOLD

Soprano

PROGRAM

1. (a) Von ewiger Liebe.....*J. Brahms*
(b) Maedchenlied*J. Brahms*
(c) Das Sandmaennchen*J. Brahms*
(d) Vergebliches Staendchen*J. Brahms*
2. (a) The Lass with the Delicate Air.....*Arne*
(b) The Early Morning.....*Peel*
(c) The Lord is Smiling.....*Carpenter*
(d) The Answer.....*Robert Huntington Terry*
3. (a) Mignon*Hugo Wolf*
(b) Elfenlied*Hugo Wolf*
(c) Verborgenheit*Hugo Wolf*
(d) Er ist's*Hugo Wolf*
4. Aria of Agathe from "Freischuetz".....*Weber*
 Leise leise

FREDERICK SCHAUWECKER at the Piano
Steinway Piano

PEOPLE'S CHURCH AUDITORIUM
Wednesday Evening, October 26, 1932
at 8:15
(over)

ARTIST'S RECITALS, 1932-1933

People's Church Auditorium

8:15 P. M.

I.

Grete Stueckgold, Wagnerian Soprano. Wednesday, Oct. 26

II.

Sonia Sharnova, American Contralto. . . . Monday, Nov. 21

III.

Andreas Weissgerber, Greek Violinist. . . . Thursday, Dec. 8

IV.

Heinrich Schlusnus, German Baritone. . . . Tuesday, Jan. 17

V.

Liege String Quartet. Friday, Feb. 17

Henry Koch, First Violin

Joseph Beck, Second Violin

Jean Rogister, Viola

Lydia Rogister Schor, Violoncello

VI.

Jan Smeterlin, Polish Pianist. Thursday, March 9

*Reservations from Box Office at Field-Schlick's on the day
preceding and the day of each concert*

CALENDAR

"THE SCHUBERT CLUB IN RETROSPECT"

House of Hope Parish House

Wednesday, November 9, 3:00 P. M.

Arranged by Associate Section

AMERICAN FOLK MUSIC

Residence of Mrs. J. B. Forrest, 2147 Iglehart Avenue

Saturday, November 12, 3:00 P. M.

Arranged by Students' Section

SECOND EVENING CONCERT

SONIA SHARNOVA

American Contralto

People's Church Auditorium

Monday, November 21, 8:15 P. M.

**Reservations from Box Office at Field-Schlick's
November 19 and 21**

CHAMBER MUSIC

Palm Room, Hotel Saint Paul

Wednesday, November 30, 3:00 P. M.

New York Evening World: . . . Stueckgold carried off honors with one of the best interpretations of Eva she has offered here.

New York World: . . . a remarkable bit of singing.

New York American: . . . Grete Stueckgold is lovely to look upon and has found ease of voice and rich coloring in her singing.

Il Sole (Milan): . . . Stueckgold possesses one of the most beautiful voices that we have ever heard here, even on the opera stage.

L'Italia (Milan): . . . Grete Stueckgold has a voice of gold.

La serra (Milan): . . . We not only admired in this artist the beautiful, warm, vibrant voice, but also her perfection in the art of singing.

London Times: . . . A voice of striking quality and singular beauty, unusual phrasing and breath control.

London Morning Post: . . . She is a born singer. The voice is rich and of wonderful quality . . . triumph of her great art of singing. You can not miss hearing this great artist.

London Daily Express: . . . Of all recent concerts Grete Stueckgold deserves special mention. She not only possesses the technique but also the qualities to make her an artist of the very first rank. Her breath control is a miracle.

Syracuse American—

DIVA SHARES IN TRIUMPHS OF SYMPHONY GRETE STUECKGOLD BY HER MAGNIFICENT SOPRANO VOICE WINS SYRACUSE AUDIENCE

A cordially appreciative audience tendered an ovation to Grete Stueckgold, Metropolitan Opera soprano, following the Fiordeligi's Aria from Mozart's "Cosi Fan Tutti."

. . . The enthusiastic applause at the conclusion of her first offering subsided, but reluctantly, as this magnificent-voiced singer bore her gift of pink roses from the stage . . .

Mme. Stueckgold's clear, beautifully sustained tones in the aria, "Elizabeth's Prayer to the Virgin," from the opera "Tannhauser" by Wagner proved convincingly her supremacy as an artist, and the glorious "Dich Theure Halle" from the same opera which she also gave, were so warmly acclaimed that she graciously responded with an encore.

Syracuse Post-Standard—

NOTED SOLOIST AND SYMPHONY
SHARE HONORS

Stueckgold Wins Praise

The lovely voice of Grete Stueckgold, leading member of the soprano forces at the Metropolitan, a sterling performance of Tschaikowsky's highly emotional "Romeo and Juliet" overture and the first presentation in Syracuse of a Polka and Fugue by Jaromir Weinberger were the high-lights of the ninth symphony concert.

It is a voice of ample power for the great roles in German opera, yet it is as flexible as that of many lyric singers . . . The audience was so impressed it demanded she sing again.